

**REPORT OF THE ACADEMIC PLANNING COMMITTEE
TO THE REGULAR February 2016 SENATE**

FOR INFORMATION

Final Assessment Report & Implementation Plan, May 2015

In accordance with the Laurentian University's Institutional Quality Assurance Process (IQAP), the Final Assessment Report has been prepared to provide a synthesis of the external evaluation and Laurentian's response and action plan. This report identifies the significant strengths of the program, opportunities for program improvement and enhancement, and sets out and prioritizes the recommendations that have been selected for implementation.

The report includes an Implementation Plan that identifies who will be responsible for approving the recommendations set out in the Final Assessment Report; who will be responsible for providing any resources made necessary by those recommendations; any changes in organization, policy or governance that will be necessary to meet the recommendations; who will be responsible for acting on those recommendations; and timelines for acting on and monitoring the implementation of those recommendations.

SUMMARY OF THE CYCLICAL PROGRAM REVIEW OF THE MUSIC DEPARTMENT

Laurentian University's Music Department currently offers the following undergraduate programs:

- B.A. in Music (3 year)
- B.A. in Music (4 year)
- BFA in Music (4 year)
- BFA in Music Performance (4 year)
- Major in Music (42 credits)
- Minor in Music (24 credits)
- Minor in Music History (24 credits)

On December 17, 2013, the Department submitted its self-study to the Office of the Vice-President Academic and Provost of Laurentian University. The study restricted itself to an analysis of B.A in Music (3 and 4 year) and explicitly excluded comment on the other programs since, at the time of writing, "they are only one or two years old", including the BFA programs "which were revised in 2012-2013."

The Part 1 of the self-study presented an overview of the Department's 3 and 4 year programs and then reviewed the Department's perception of the faculty, physical resources, students, program regulations and courses, and overall strengths and weaknesses. Included in Part 1 were six appendices: APPENDIX A: Graduate Study Survey (not yet completed); APPENDIX B: Music Degrees and Programs; APPENDIX C: Course Outlines; APPENDIX D: LU calendar descriptions of courses ("note: still needs to be revised"); APPENDIX E: Applied Guidelines and

APPENDIX F: Student Course Evaluation. Part 2 of the self-study contained the curriculum vitae of the full and part-time faculty. Part 3 contained recommendations of possible reviewers.

On October 1 and 2, 2014, the Review Team conducted a site visit. At the head of the team was Dr. Glen Carruthers, who has been Dean of Wilfrid Laurier's Faculty of Music since 2010. Between 1998 and 2008, Dr. Carruthers also served as Dean of the School of Music at Brandon University and prior to that, taught for ten years at Lakehead University, where he was founding Chair of the Department of Music. According to his web profile, his current research includes "post-secondary music teaching and learning."¹ The other members of the team included Dr. Patricia Brace (English) a Laurentian faculty member outside the unit but within the faculty, Dr. Brett Buchanan (School of the Environment), a Laurentian faculty member outside the faculty and finally, Jenna Nolson, an English music student and Zach Martel, a francophone student.

The Site visit involved meetings between the Review Team and library representatives (Brent Roe, University Librarian; Dan Scott, Assistant Librarian), Acting Chair of the Department of Music (Robert Hall), full-time music faculty members individually and collectively (Robert Hall, Yoko Hirota and Charlotte Leonard), two contract faculty members (Robert Lemay and Allan Walsh), two external stakeholders (Ralph McIntosh and David Robinson), four current students and three graduates of the music program (as a group), and a guided tour of the music facilities. Dr. Carruthers met three times with the Dean of Arts (Elizabeth Dawes) and once with the Associate Vice-President, Academic and Francophone Affairs (Denis Hurtubise).

In its report, dated November 6, 2014, the Review Team noted that the Department of Music serves a vital function in the university, community and region. "The community is grateful to Laurentian for assuming operation of this program when it was terminated by Huntington in 2005. There is agreement that this was a win-win situation—the Department of Music has benefitted and continues to benefit from its association with Laurentian, and Laurentian has benefitted and continues to benefit from housing a Department of Music." The Team also observed that although expansion of the music program, in terms of human or financial resources or, to a lesser extent, courses and programming, seems unlikely in the short term, the administration is supportive of the Department of Music. This was evidenced, for example, by the Dean's frequent attendance at music events and her personal gift to the Department of Music of a grand piano.

The Report emphasized that the Department has many conspicuous strengths, including among others:

- a well-developed and comprehensive program;
- heavily committed and engaged full-time faculty members;
- heavily committed and engaged part-time faculty members;
- small classes and an abundant sense of community;
- good external relations and community connections; and, perhaps most importantly
- the will to move forward in ways that will advance the Department's and the University's interests.

¹ See: https://legacy.wlu.ca/homepage.php?grp_id=12357&f_id=29

The Report, albeit implicitly, identified a number of program weaknesses including:

- the relatively small enrollment;
- parts of the curriculum
- the small full-time faculty complement;
- imperfect facilities.

That said, the reviewers commented that “A thriving music program is essential to a liberal-arts based university of the size and importance of Laurentian and the Faculty of Arts is its appropriate home. Although the Department doesn’t meet either the bilingual or tri-cultural aspects of the University’s identity, the Review Team is confident the Department is meeting learning objectives and outcomes that are consistent with the University’s mission and standards”.

The report proposed an eye-popping sixty-five recommendations for consideration, organized not by priority but by topic, 15 in all.

In December 2014, the Department responded to the Reviewers’ Report, sending its comments to the Dean who herself submitted her own comments on February 23, 2015 to the Vice-President Academic and Provost. The Dean commented that “the external review contains many useful recommendations. I will limit my comments to the recommendations where I have specific suggestions or additional information.”

SUMMARY OF THE REVIEW TEAM’S RECOMMENDATIONS AND THE DEPARTMENT’S (M) and DEANS’ RESPONSES (D)

1. Enrolment and Demographics

a) Aboriginal Students

Recommendation 1: That consideration be given to programming even a single course (as a beginning) that might appeal directly to the growing aboriginal student population on campus.

(M): In Winter 2015 the Department offered “Introduction to Ethnomusicology”, for the first time which at least for this offering, was taught under its Special Topics umbrella. This course included a unit on North American Aboriginal music and some of the students did their major project in this area.

Recommendation 2: That, wherever appropriate, aboriginal content be incorporated into extant courses in music.

(M): The Department agrees with this suggestion, although it is fair to say that within the classical and jazz idioms that comprise most of its subject areas, there are not frequent opportunities to relate topics to aboriginal content. However, a course dedicated to Canadian

Music under the Special Topics rubric could include both First Nations music, and Francophone music, as mentioned below under Recommendation 4.

Recommendation 3: That, wherever appropriate, courses with an aboriginal perspective offered, for example, by the University of Sudbury, be incorporated into the music programs as electives.

(M): Agrees that this is a possibility and will contact the University of Sudbury to see if there are any suggestions. Since the music program is only offered in English, and Folklore et ethnologie is offered only in French, any overlapping will be limited to bilingual students within the program, but this is certainly worth exploring.

b) Franco-Ontarian Students

Recommendation 4: That, wherever appropriate, Franco-Ontarian content be incorporated into extant courses in music.

(M): The limitations of teaching classical and jazz idioms make the possibility of connections in content infrequent, but the Department can certainly advise its faculty to look for connections, also with respect to performing artists within the fields of classical and jazz music in francophone Canada. There may be opportunities within the Popular Music and Cultural courses to strengthen these ties. See also Response to Recommendation 2 above.

c) Students taking the Minor in Music

Recommendation 5: That new courses be designed and scheduled to appeal to the largest number of non-music students, and the largest number of students from outside the Faculty of Arts, as possible. This acknowledges that increased enrolment in the Minor in Music can support and bolster the comparatively small number of declared music majors.

(M): The Minor in Music is relatively new and the Department agrees that it needs to explore the possibility of making this more attractive and approachable for students. The Department needs to also check on the alignment of this program with the second teachable in music for students studying in the Faculty of Education. Designing new courses is an appealing prospect but at present the Department does not even have the budget to offer the courses that are essential parts of our program.

(D): At the time the program was developed, it was not housed at Laurentian University. As a result, alignment with Laurentian University's strategic mandate was not a priority. However, there is an opportunity to expand the range of electives available to students by including French-language courses such as FOLK 2I36FL “La chanson folklorique” or LITI 2697FL “La chanson Québécoise”.

Until the timetabling software is up and running in the Registrar's Office, course scheduling will continue to be less than ideal. However, the Department can ensure that courses required for the

minor are scheduled outside of prime timeslots. This is critical for the sustainability of the program.

2. Partnerships

Recommendation 6: Consider strengthening alliances with other creative arts disciplines on campus.

(M): Agrees that this is an important priority. The concept of a Centre for the Creative Arts at Laurentian, which is currently being proposed as a part of Laurentian's Academic Plan is an important area for development in the Department's future.

Recommendation 7: That a formal articulation agreement be signed with Cambrian College (perhaps a simple 2 + 2). It is telling that the Cambrian College music website advertises cooperative arrangements with Algoma University, University of Lethbridge, and Memorial University of Newfoundland, but makes no mention of Laurentian. Cambrian students should be treated preferentially in terms of transfer credits with an eye towards developing a sustainable and mutually beneficial partnership.

(M): The existing transfer agreement, which is the global college transfer agreement (not specific to Cambrian) has proved to be reasonable in its parameters, sometimes treating students too generously in their transfers and sometimes treating them overly strictly. That is to say that some transfers are very challenged in the music program and some do very well. The number of transfer credits is based directly on their GPA from Cambrian. The Department is not keen to make this agreement more or less generous, but perhaps it would be good to formalize this transfer process so that the courses and possible transfers are made more openly transparent so that Cambrian students are more aware of possibilities. The current acting chair offered to visit Cambrian this fall to talk to students there but was not encouraged by the Cambrian coordinator.

Recommendation 8: That the Department of Music accept, as electives in the music program, specific Cambrian courses that would benefit Laurentian students and that Laurentian currently doesn't offer. There is no point, for example, in developing a business of music course, as many universities have done, when Cambrian already offers The Business of Music I and II in Semesters 5 and 6 of its program. In fact, this course would be a good place to begin accepting from Cambrian's program suitable electives for Laurentian's program.

(M): The Department is not enthusiastic about equating college courses with university courses, although the Department is certainly open to having Cambrian students transfer as they have in the past and continue to do. The Department agrees that it would be a good idea to formalize the current college transfer procedure that exists and make it into a formal transfer agreement with Cambrian College. This would involve creating a document and proposing it to Cambrian. However, it may be possible to share some ensemble opportunities, such as Guitar Ensemble (currently being shared) and Big Band Jazz (currently a shared extra-curricular ensemble).

Recommendation 9: That consideration be given to accepting The Business of Music I and II from Cambrian College as electives.

(M): There is a long history of having attempted to coordinate Laurentian students taking courses at Cambrian within the Bachelor of Fine Arts program. The inherent difficulties of cross-city transportation, different scheduling grids, and different tuition charges were very discouraging over many years. The Department does have two students currently taking an ensemble at Cambrian for credit so it is not impossible. There is a past concern as well with Business of Music courses at Cambrian being at a very juvenile level and taught by faculty with little experience in the actual "business of music" (although these reports were anecdotal).

While on the topic of partnerships, it is worth noting that the Review Team agrees there is no immediate role for the Department of Music to play on the Barrie campus. The Department should simply stay the course, endorsing courses (or not) every now and then but generally remaining uninvolved in Barrie. Energies need to be expended on improving the program and expanding service courses on the Sudbury campus.

While partnerships may be as simple as giving credit for courses taken elsewhere, there may be opportunities for minors within the music program by utilizing courses offered elsewhere. Online delivery makes this easy, but some in-person collaborations also benefit both institutions—the one offering the course or program and the one granting credit for the course of program. Everyone benefits and it costs nothing.

Besides Cambrian College, at least one other local partnership is worth exploring.

Recommendation 10: That the Department of Music consider accepting as electives in the music program specific Collège Boréal courses that would benefit Laurentian students and that Laurentian currently does not offer. The Review Team has in mind courses like “Acoustique et esthétique d’une production sonore” and “Éclairage et sonorisation en studio” in the Stage Management Assistant and Stage Management Technician programs. The Team, of course, is unable to assess the content of these courses specifically, but these are the sorts of courses that might be appropriate as elective credits.

A more formal articulation agreement—beyond just accepting Collège Boréal courses as electives—might also be possible. This will also help attract francophone students to the program.

(M): The Department is not enthusiastic about expending its resources into pursuing this type of arrangement on a formal basis but would rather concentrate on many of the other excellent suggested initiatives in the document. It is worth noting that these courses at Boréal are technician courses and not music courses.

Recommendation 11: That the possibility of a formal articulation agreement with the Stage Management Assistant and/or Stage Management Technician program at Collège Boréal be explored.

(M): The Department is not enthusiastic about expending its resources into pursuing this type of arrangement on a formal basis but would rather concentrate on many of the other excellent suggested initiatives in the document.

Recommendation 12: That Collège Boréal be approached to see if there is interest in having students in the Stage Management Assistant and Stage Management Technician programs mount concerts and other productions at Laurentian. This arrangement could provide a great experiential learning opportunity for students at Collège Boréal and help Laurentian increase the professionalism of its public performances.

(M): This is thought to be a good idea and worth exploring.

3. Conservatory of Music

Recommendation 13: That the Department of Music convene a meeting of relevant stakeholders to explore the idea of collaborating to develop a conservatory or community music school in Sudbury.

(M): After many years of running a concurrent conservatory at Huntington, which ran alongside the Department of Music at Huntington, it was determined that the conservatory did not really act as a feeder program into the department. There were very few students who progressed from the Conservatory into the Department. At Laurentian, even with a few local teachers, and in fact our own faculty members, the Laurentian administration requires that faculty or community members teaching outside students on campus pay a fee for rental and provide proof of insurance to the extent that it makes any teaching financially impossible. One would assume that this would not be different for a conservatory. In addition to this, the Department's facilities are quite minimal and the Department does not really have excess space for developing a conservatory or community music school. Currently, the Sudbury Symphony School of Music is looking for a new home, and the Department could engage in some discussions to explore this possibility. However, Laurentian's insurance policy remains prohibitive at this time.

4. Programs

Recommendation 14: That the BA in Music (3-year) degree be eliminated
While the BFA programs are beyond the scope of the current review, it is recommended that these programs be examined carefully for student appeal. If several students do not enter the programs annually they should be terminated. While not a formal recommendation, consideration should be given in due course to eliminating the BFA in Music (4-year) and BFA in Music Performance (4-year) unless strong enrolments materialize within a few years. There is so much overlap in course work between the BA and BFA that there seems no compelling argument for a separate BFA credential. The Review Team had difficulty understanding the need for so many programs and what the distinguishing features were between them. The Team expects prospective students are confused too. Less is often better and in this instance any move that streamlines and simplifies current programs and course offerings is advisable. Once the number of programs has been reduced the promotion of remaining programs should be undertaken

with specific target audiences in mind.

(M): Part of the rationale of staying involved with the BFA program is that there are BFA students in other disciplines who take music electives as part of their program.

Keeping the 3-year BA in Music involves little extra energy on the Department's part and its purpose is obvious: it gives students a chance to complete a degree in three years instead of four. It is not a frequent choice for students but continues to attract a few students who, for various reasons, wish to finish their studies a year earlier.

Recommendation 15: That the online calendar and any marketing material explain in a few sentences the target audience for each music program.

(M): This is a good suggestion.

5. Courses

Recommendation 16: That courses be developed that have wide appeal to students for whom a minor in music might be attractive.

(M): This appears to be the same as Recommendation 5.

Recommendation 17: That Music Appreciation (MUSC 1021 and 1022) and Popular Music and Culture (MUSC 2056, 2057) be reviewed and perhaps replaced (at least on a rotational basis) by other courses with wide appeal.

(M): The Department is in agreement that a review of these four courses would be appropriate. The whole purpose of courses like these is to provide electives with wide appeal and relatively high enrolments; currently they are not functioning well in this regard for a variety of reasons.

Recommendation 18: That MUSC 1115 and 2115 (theory) and 1015 (history) be reviewed to determine whether half-courses might make more sense than full courses.

(M): This has been considered in the past but never followed through on. This would be a good time to make this implementation which would make it easier to align with half sabbaticals and would also make it more favourable for students if they miss one half course rather than having to repeat a full course. It is also more in agreement with other schools for students who transfer into the program. If it were adopted, it would be important that whenever possible the same instructor teach both parts of the original full course.

Recommendation 19: That techniques courses be designed and cycled in such a way that they are available to students in their third and fourth years.

(M): See recommendation 20.

Recommendation 20: That string techniques be eliminated. There are few string programs in schools anymore and those that do exist should not be taught by teachers with only passing acquaintance with strings. Dropping this course will allow for a tighter rotation of other techniques classes.

(M): The Department feels that it would be a good time to review all of the techniques courses in order to decide which ones are the most valuable to students and to work towards a rotation that allows courses to be offered every second year. The same argument used in Recommendation 20 regarding string techniques could also be made with regard to the guitar class. However, as guitar is currently being taught in the school system, perhaps two levels of guitar class is a consideration.

Recommendation 21: That regular meetings (at least once per term) occur with the School of Education to ensure that curriculum in the Department of Music keeps pace with the changing landscape of public and private school education.

(M): This is a sensible recommendation, given that the majority of our graduates become teachers in the school systems. A good number of our students are in the Concurrent Education program. It is thought, however, that one meeting per year would probably suffice.

Recommendation 22: The Department should consider focusing its efforts on teacher education and service teaching. Courses that support neither of these programs should be delisted or suspended so that remaining courses can be cycled more frequently.

(M): While it is a valuable insight to affirm that the Department's central role is in training students for teacher education, it continues to have a few students who want to pursue graduate studies in music, both in performance and musicology, and it is important for the Department to ensure that its program supports these students in their preparation for graduate study.

Recommendation 23: That ear training (comprising dictation and sight-singing) be offered as an independent course and that success in one year be prerequisite for enrolling the next year. This course could be non-credit and would need to be taught sessionally.

(M): There is certainly a need to review how this is currently being offered, as well as the keyboard class, which exists in a parallel format. The only reason that it has not been offered separately is in an effort to minimize the number of credits required of students. The suggestion to teach it on a non-credit basis is definitely worth exploring.

Recommendation 24: That the ensemble requirement be reviewed along with the credit weighting assigned to the for-credit ensemble course to ensure that current practices serve students' interests optimally.

(M): The Department feels that this may be the time to remove the ensemble requirement. Students are already required to belong to the choir as part of their applied lessons so they already get experience in an ensemble. The ensemble requirement was instituted at a time when the instrumental ensembles needed that boost and it is felt that the requirement was begun more for the ensembles than for the interests of the students. It is also the consensus that the ensembles have now reached a level of viability that they can continue without the enforcement of the ensemble requirement.

Recommendation 25: That a couple of workshops of general interest to music students and others in the community be offered each year, perhaps supported by donor funds or by funds centrally held by the Dean of Arts' office.

(M): This is an excellent suggestion. There have been workshops offered in the past on an irregular basis but it might be advisable to formalize these into a regularly scheduled event. These might be done in conjunction with visiting artists who are in town to perform at concerts for the department or in the community.

Recommendation 26: That, when reviewing the course bank, consideration be given to adding a course in music technology. This course could be mounted easily and inexpensively and should be offered every two years.

(M): This has already been discussed informally within the Department. This would be a good time to move this idea forward. A course was previously offered in music technology but the move to Laurentian saw the Department receive a computer lab that was without computers so it has taken it several years to realize that students may now be expected to supply their own computers. There is still some disagreement as to whether the required software would be available to students at a price that would make the project feasible. There is also the budgeting problem of adding a course to the roster but it is foreseen that it may be possible to add it as an Envision course.

Recommendation 27: That priority be given to mounting courses that have direct relevance to music education/teacher training.

(M): See next recommendation.

Recommendation 28: That the two early music history courses MUSC 4016 (Middle Ages) and MUSC 4017 (Renaissance) be reviewed to determine their relevance to current and emergent student needs. Could a second-year survey course cover this material so space might be freed up in the program for new upper-level electives?

(M): There are some of the Department who have questioned the relevance of these two courses to our students' needs. It would be worth discussing to come up with some alternatives. While the exposure to the music of these eras is important, it is not repertoire that will be relevant to the teaching that most of our students will do. MUSC 4017, with its inclusion of recorders and dance could be made more relevant, but could do so under a Special Topics rubric, rather than as an independently-named course.

Recommendation 29: That the ability to improvise be included among program learning outcomes and that the development of improvisation skills be incorporated into the curriculum.

(M): The Department believes that these skills are already being taught to the jazz students in the program and that most of the classical students are not studying at a high enough performance level to make use of this emphasis. It is felt that for our classical students their time

would be better spent working on their performance skills and development of repertoire. It would be worthwhile, however, to include some exposure to improvisational skills in the performance classes that students already take.

Recommendation 30: That, when the course bank is reviewed and curricular reform is underway, the strengths and core competencies of full-time and long-serving part-time faculty be kept in mind.

(M): The Department is in agreement with the principle and appreciates its affirmation.

Recommendation 31: That the requirement of a fourth-year history or theory credit be eliminated. Greater flexibility will benefit both faculty and students—faculty can teach to their strengths and the Department will not be required to mount a course simply because it needs to be offered. Certainly, the requirement for eighteen credits beyond the first year in music history is excessive.

(M): This would have to be explored in the context of Laurentian requirements for BA specializations. The outside opinion concerning music history requirements is one that is interesting and needs to be reviewed by our faculty. For example, perhaps 18 credits of upper-year credits could come from a combination of theoretical, historical and practical subjects.

Recommendation 32: That topics courses be available in both third and fourth year and that students be able to take both for credit towards their degree program.

(M): There are currently topics courses in both third and fourth year, both of which are available for credit towards the degree. We currently have no topics courses in Music Theory in Third Year, and only one in Music History, so we should consider augmenting these third year topics courses.

Recommendation 33: That at least one service course with wide appeal be offered in French and promoted widely. Evaluate the results and either abandon the idea or add a second course.

(M): A French version of MUSC 1021 and 1022 (Music Appreciation) was developed but put on hold. We attempted to carry it through this fall but were told that no new French language courses are being allowed to begin.

Recommendation 34: That consideration be given to incorporating a practicum or practical capstone project into the fourth year.

(M): This is certainly worth considering, particularly if one of the fourth year courses is being removed, as suggested in Recommendation 31.

Recommendation 35: That consideration be given to renumbering the techniques courses so that the current MUSC 2526, 2527, 2546, 4526, 3536, 3537, and 3526 are all at the same

year level. Third year would be most appropriate and these courses could appear in the course bank for music minors.

(M): The Department is in agreement with this and it should have been done when the development of the minor for the first time made distinctions between second, third, and fourth year courses.

(D): Departments are typically reluctant to focus their efforts exclusively on their core functions. The suggestion that the curriculum be reviewed in light of the needs of students in Education is a valuable one.

I support the Department's plan to create new electives and reduce the requirements of the program in order to provide greater flexibility. I agree that it is important to consider the competencies of long- serving sessional faculty members when reviewing the curriculum.

6. Leadership

Recommendation 36: That the current chair and successive chairs take at least one course designed to develop academic leadership potential, such as a course offered by the Centre for Higher Education Research and Development (CHERD).

(M): This is an interesting proposal but it may misinterpret what was requested in our internal review. Within the context of Laurentian University, Department Chairs are very limited in the leadership role that they assume. Unfortunately, the Laurentian Human Resources Department does not seem to understand the role of chairs, incorrectly stating on the LU Intranet that faculty members "report" to their chair. Laurentian also provides leadership training, but some of it is geared to administration rather than to department chairs and is misleading for chairs of departments. What is actually needed is real training from Laurentian in the administration of budgets and development of curriculum within the Laurentian system.

7. Faculty Complement

Recommendation 37: That a fourth full-time faculty member be hired and that this hire have an implicit, and perhaps explicit, role in attracting new students to the music program.

(M): This would restore the Department to the faculty complement that existed in the past. With reduced load requirements for full time faculty, the number of courses taught by full time faculty is much smaller than it was in the past and when part-time courses were reduced several years ago, it severely compromised the program.

Recommendation 38: That statistics be compiled from the past several years to determine the ratio of classical to jazz applicants. The outcome may help determine the teaching expertise of a new hire.

(M): This is an excellent suggestion. A superficial review of current numbers would indicate that the ratio of jazz students has risen in the past couple of years and to continue to offer a focus in jazz without a full-time faculty member in that area limits the Department's abilities in many ways as well as limiting the credibility of its program.

8. Facility

Recommendation 39: That external signage be affixed to the School of Education Building that identifies it as the home of the Department of Music. This and other signage (on campus maps, for example) should ensure that visitors not familiar with the campus can find the Department of Music easily.

(M): The Department has been asking for some type of signage since arriving in the building.

Recommendation 40: That internal directional signage in the School of Education Building be improved so that visitors not familiar with the building can find the Department of Music easily.

(M): This is also an excellent suggestion.

Recommendation 41: That MRC holdings be moved to the ERC, and that the current MRC be retrofitted as a classroom. There is ample space and this room is prime real estate—attractive and brightly lit—that is currently underutilized.

(M): This is what the Department has requested for some time. However, the Education Resource Centre was recently relocated and in its current location is not large enough to include the Music Resource Centre. The Music Resource Centre is severely limited because there was never budgeting established to provide staffing for it.

Recommendation 42: That faculty offices be redesigned so that each one can comfortably accommodate at least one faculty member and a couple of students.

(M): This is certainly a challenge in the department.

Recommendation 43: That an office be designated specifically for the use of sessional faculty. This office should comfortably accommodate at least one sessional instructor and a couple of students and should have secure storage lockers.

(M): This underscores the inadequacy of the current office assigned to sessional faculty.

Recommendation 44: That soundproofing of the practice facilities be undertaken as soon as possible to provide a comfortable environment for individual practise.

(M): It is inconceivable that rooms designed as practice rooms would have been built with so little acoustic soundproofing. Some of the music faculty currently do much of their work either at

home or in another office off campus in order to avoid the inadequate facilities. This severely hampers the viability of our program.

Recommendation 45: That reversible sound baffles be added to the classroom (012) to create a flexible acoustic environment. Curtains along the walls could also work but they would need to be durable and installed with institutional wear and tear in mind.

(M): This has been suggested before and we concur with this concept.

Recommendation 46: That, additionally, another room be assigned to the Department of Music, so that there is a room primarily designed for and dedicated to rehearsing and another room primarily designed for and dedicated to classroom teaching.

(M): The Department was assigned to this building with one rehearsal room and no classroom. Classes are taught in the rehearsal room. The assignment of a classroom would allow the Department to concurrently schedule classes in first and second year theory so that it would be able to develop a timetable that is most effective for students. The Department is currently able to do this only through scheduling small classes in tiny rooms that were never designed for teaching.

Recommendation 47: The second room should have chairs and tables so that students can spread scores, laptops and anything else they might need in front of them. Flip-top desks are inappropriate for classes in music that involve score-study.

(M): This is a valuable insight.

(D): The lack of signage for visitors to campus is an ongoing issue which should be addressed as part of the campus modernization project. The location of the Department of Music in the School of Education Building is far from obvious.

9. Performance Facility

Recommendation 48: That identifying and retrofitting a small performance facility on campus, ideally in close proximity to the Department of Music, be a priority for the coming year. (see next)

Recommendation 49: That, once appropriate performance space has been identified and adapted as necessary, the Department of Music launch a small lunch-time concert series to promote the program's presence internally and externally.

(M): When the School of Education Building was designed, a black box theatre was initially planned to house the Théâtre department. That Department opted out of the building and while it would have made sense to realign that space for a small recital hall, this was not done. It is certainly a challenge to create an identity for a department when the facilities are inadequate, which has been the case since the program's beginnings at Huntington around 1978. It is also a

real challenge to recruit students when prospective students visit other campuses in Ontario that are equipped with facilities much superior to Laurentian's.

10. Outreach and Community Engagement

Recommendation 50: That the Department of Music create an inventory of musical events in the region and develop a strategy to ensure that there is a conspicuous and strategic Department of Music a presence at each significant event. That presence can range from passive advertising to active participation.

(M): The Department is unclear as to what this recommendation suggests or how it would be carried out.

Recommendation 51: That someone should be assigned by the University to partner with the Department to develop a marketing plan and publicity materials. Much of the necessary promotion can be done online and should not be labour intensive or expensive.

(M): Promoting the Department's events continues to be an extreme challenge. Campus wide announcements have been made continuously more difficult. The Department used to have access to translation services, communication distribution of media releases, LUFA email distribution and other support, all of which have eroded. This suggestion is welcomed but the Department is unclear as to how it would take place. It is certainly a priority that departmental events should at least be listed on the Department's webpage. The ongoing challenges of the Laurentian website continue to be an issue.

11. Marketing and Recruitment

Recommendation 52: That student and faculty performances be uploaded to YouTube to promote the Department of Music.

(M): This is certainly worth looking into. It is important that there be some degree of quality control in this process to make certain that uploaded segments represent the Department in a desirable way.

Recommendation 53: That an informal "gig office" be established that would match people requiring music at events with students and faculty who would be interested in performing. The "office" need be little more than an email address on the Department of Music webpage and a protocol for fielding such requests.

(M): This type of matching is currently done by the chair, but this idea is worth considering to facilitate those type of requests. It is felt that there needs to be some control when students are sent out to represent the Department.

Recommendation 54: That a Recruitment Plan be developed that includes realistic goals and means to achieve them. Such a plan must include a strict timeline of when steps will be taken and by whom.

(M): This is a good suggestion. Implementation would require budgetary support, either within the department budget or through Liaison.

Recommendation 55: That a questionnaire be distributed to students who audition successfully at Laurentian but choose to go elsewhere.

(M): This would be easily accomplished and worth pursuing.

Recommendation 56: That visits to high schools be planned strategically so that potential students will be enthused and inspired, not only by what they hear and see, but by what they do and learn. Potential students should be actively involved and should—even if they don't become students at Laurentian—be sufficiently enthused by the interaction to talk up the program with their peers and parents.

(M): These initiatives have been done in the past but the Department should revitalize these efforts. This is a good reminder of important principles in offering recruitment visits. The Department has also invited high school classes to visit us on site and this has been a positive experience in the past.

(D): The new Faculty of Arts website will provide a venue for publicizing events. The Department of Music will soon have its own website where events can be featured.

12. Library

The library serves the Department of Music's needs well. The large LP collection of mostly popular music, which was not seen by the Review Team, should be made accessible for in-library use.

Recommendation 57: That a complete listening station including a turntable be located in the library.

(M): While there is a great deal of popular music in the LP collection there is also a sizeable classical collection included. The Department would not want to proceed on this request without the input of Desmond Maley (the music librarian). It is felt by faculty members that since the development of CDs, the LP collection was rarely consulted or used, even when it was available in proximity to a listening station.

Recommendation 58: That the library partner with the Department of Music to ensure that at least some student and faculty performances are archived annually. In this way, the library will become a repository of student and faculty performances, preserving and providing access to a growing legacy of live performances.

(M): This used to be done in the past but was discontinued for budgetary reasons. The Department would be happy to resume this if there was budgetary support.

Recommendation 59: That a music-specific Collection Development Policy be authored and implemented by the Library in cooperation with the Department of Music.

(M): This would be a good suggestion. In the past, some acquisitions have been made in an individual way that was outside of any global type of plan for increasing our holdings. The Department suggests that this be done after Desmond Maley returns from sabbatical this year.

13. Fundraising

Recommendation 60: That a co-operative effort be undertaken by the Department and Development to identify and cultivate key donor prospects.

This is an excellent suggestion and we should contact the Development Office to pursue this type of initiative.

14. The Way Forward

Recommendation 61: That a faculty retreat be held at least annually.
(see 63)

Recommendation 62: That the annual retreats be guided by a professional facilitator, ideally with experience in post-secondary music teaching and learning.
(see 63)

Recommendation 63: That one of the objectives of these retreats be to develop and revise continually a long-term Strategic Plan that extends beyond the chair's term and is passed down from one chair to the next. A rolling five-year plan is recommended.

(M): These are excellent suggestions but it is unclear as to where the budget would come from to carry out these retreats.

15. Online Opportunities

Recommendation 64: That the resources of Ontario Online be mined for elective and possibly required courses.

(M): The Department is unaware of these resources but the suggestion is appreciated and it will explore them.

Recommendation 65: That a serious discussion with Lakehead's Department of Music occur to see if some partnering in online delivery might be possible.

(M): The external reviewer's prior connections to Lakehead are appreciated and this is certainly worth exploring in the near future.

ACAPLAN'S COMMENTS

Laurentian University's Academic Planning Committee has examined the recommendations from the Review Committee, as well as the Department's and Dean's comments on them.

Recommendation 1 has already been accepted and implemented.

Other recommendations do not seem actionable at this time. As the Review Team itself noted: "Some [recommendations] will require more time than others, some will require more resources than others, and some may be rejected for good reason by the Department and/or University." Accordingly, ACAPLAN has not selected the following recommendations for implementation:

Recommendation 9: **That consideration be given to accepting The Business of Music I and II from Cambrian College as electives.** Reason: Business of Music courses at Cambrian are taught at a very juvenile level by faculty with little experience in the actual "business of music."

Recommendation 10: **That the Department of Music consider accepting as electives in the music program specific Collège Boréal courses that would benefit Laurentian students and that Laurentian currently does not offer.** Reason: Courses at Boréal are technician courses and not music courses.

Recommendation 11: **That the possibility of a formal articulation agreement with the Stage Management Assistant and/or Stage Management Technician program at Collège Boréal be explored.** Reason: ACAPLAN is not enthusiastic about expending university resources into pursuing this type of arrangement on a formal basis but would rather concentrate on many of the other excellent suggested initiatives in the document.

Recommendation 13: **That the Department of Music convene a meeting of relevant stakeholders to explore the idea of collaborating to develop a conservatory or community music school in Sudbury.** Reason: A conservatory is not feasible at this time for a variety of reasons spelled out in the Department's response to this idea.

Recommendation 14: **That the BA in Music (3-year) degree be eliminated.** Reason: Keeping the 3-year BA in Music involves little extra energy on the Department's part and its purpose is obvious: it gives students a chance to complete a degree in three years instead of four. It is not a frequent choice for students but continues to attract a few students who, for various reasons, wish to finish their studies a year earlier.

Recommendation 22: **The Department should consider focusing its efforts on teacher education and service teaching. Courses that support neither of these programs should be delisted or suspended so that remaining courses can be cycled more frequently.** Reason: The Department continues to have a few students who want to pursue graduate studies in music, both in performance and musicology, and it is important for the Department to ensure that its program supports these students in their preparation for graduate study.

Recommendation 29: **That the ability to improvise be included among program learning outcomes and that the development of improvisation skills be incorporated into**

the curriculum. Reason: These skills are already being taught to the jazz students in the program and that most of the classical students are not studying at a high enough performance level to make use of this emphasis.

Recommendation 36: That the current chair and successive chairs take at least one course designed to develop academic leadership potential, such as a course offered by the Centre for Higher Education Research and Development (CHERD). Reason: What is actually needed is real training from Laurentian in the administration of budgets and development of curriculum within the Laurentian system. ACAPLAN has accepted the Department's recommendation.

Recommendation 41: That MRC holdings be moved to the ERC, and that the current MRC be retrofitted as a classroom. There is ample space and this room is prime real estate—attractive and brightly lit—that is currently underutilized. Reason: The Education Resource Centre was recently relocated and in its current location is not large enough to include the Music Resource Centre.

Recommendation 42: That faculty offices be redesigned so that each one can comfortably accommodate at least one faculty member and a couple of students. Reason: Too costly.

Recommendation 44: That soundproofing of the practice facilities be undertaken as soon as possible to provide a comfortable environment for individual practise. Reason: Too costly.

Recommendation 48: That identifying and retrofitting a small performance facility on campus, ideally in close proximity to the Department of Music, be a priority for the coming year. Reason: Too costly.

Recommendation 49: That, once appropriate performance space has been identified and adapted as necessary, the Department of Music launch a small lunch-time concert series to promote the program's presence internally and externally. Reason: N/A.

Recommendation 50: That the Department of Music create an inventory of musical events in the region and develop a strategy to ensure that there is a conspicuous and strategic Department of Music presence at each significant event. That presence can range from passive advertising to active participation. Reason: It is unclear as to what this recommendation suggests or how it would be carried out.

Recommendation 57: That a complete listening station including a turntable be located in the library. Reason: Since the development of CDs, the LP collection was rarely consulted or used, even when it was available in proximity to a listening station.

For the remaining recommendations, ACAPLAN now sets out the following implementation plan:

**LAURENTIAN QUALITY ASSURANCE IMPLEMENTATION PLAN FOR
THE DEPARTMENT OF MUSIC**

Recommendations Requiring Follow-up	Laurentian Follow-up	Responsibility	Time-Line
1. Reshape program to attract new demographics	That, wherever appropriate, aboriginal content be incorporated into extant courses in music.	Chair ²	December 2016 and ongoing
	That, wherever appropriate, courses with an aboriginal perspective, offered, for example, by the University of Sudbury, be incorporated into the music programs as electives.	Chair working with Indigenous Studies Department at the U. of S	June 2016 and ongoing
	That, wherever appropriate, Franco-Ontarian content be incorporated into extant courses in music	Chair working with Associate Vice-President Academic and Francophone Affairs	June 2016 and ongoing
	That, wherever appropriate, courses with a francophone perspective, offered, for example, by the University of Sudbury, be incorporated into the music programs as electives.	Chair working with Folklore Department at the U. of S	June 2016 and ongoing
	That new courses be designed and scheduled to appeal to the largest number of non-music students, and the largest number of students from outside the Faculty of	Chair working with Dean of Arts (in consultation with other Deans)	December 2016 and ongoing

² In each instance the “Chair” is mentioned it is assumed that “in consultation with members of the Department as appropriate” is included.

	Arts, as possible.		
2. Expand existing and develop new partnerships	Consider strengthening alliances with other creative arts disciplines on campus.	Chair working with other like-minded Chairs	June 2016 and ongoing
	Develop a formal articulation agreement with Cambrian College	Vice-President Academic and Provost in consultation with Department	May 2016
	Approach Collège Boréal to see if there is interest in having students in the Stage Management Assistant and Stage Management Technician programs mount concerts and other productions at Laurentian.	Chair in consultation with Associate Vice-President Academic and Francophone Affairs	May 2016
	That the resources of Ontario Online be mined for elective and possibly required courses.	Chair	December 2016
	Contact Lakehead's Department of Music occur to see if some partnering in online delivery might be possible.	Chair	December 2016
3. Fine-tune course offerings	Review Music Appreciation (MUSC 1021 and 1022) and Popular Music and Culture (MUSC 2056, 2057) and perhaps replace (at least on a rotational basis) by other courses with wide appeal	Chair	December 2016
	Review MUSC 1115 and 2115 (theory) and 1015 (history) to determine whether half-courses might make more sense than full courses	Chair	December 2016
	Review all of the techniques courses to	Chair	December 2016

	decide which ones are the most valuable to students and work towards a rotation that allows courses to be offered every second year		
	Meet (at least once per year) with the School of Education to ensure that curriculum in the Department of Music keeps pace with the changing landscape of public and private school education Priority should be given to mounting courses that have direct relevance to music education/teacher training	Chair and Director of English Language School of Education	March 2016
	Consider offering ear training (comprising dictation and sight-singing) as an independent course and that success in one year be prerequisite for enrolling the next year. This course could be non-credit and would need to be taught sessionally.	Chair	December 2016
	Review the ensemble requirement along with the credit weighting assigned to the for-credit ensemble course to ensure that current practices serve students' interests optimally.	Chair	December 2016
	Offer a couple of workshops of general interest to music students and others in the community each year, perhaps supported by donor funds or by funds centrally held by the Dean of Arts' office	Chair in conjunction with Dean of Arts	April 2016

	Consider adding a course in music technology, possibly offered every two years.	Chair	December 2016
	Review the two early music history courses MUSC 4016 (Middle Ages) and MUSC 4017 (Renaissance) to determine their relevance to current and emergent student needs.	Chair	December 2016
	Ensure that when the course bank is reviewed and curricular reform is underway, the strengths and core competencies of full-time and long-serving part-time faculty be kept in mind.	Chair	Ongoing
	Consider eliminating the requirement of a fourth-year history or theory credit	Chair	December 2016
	Consider augmenting the number of third year topics courses	Chair	December 2016 and ongoing
	Consider setting up at least one service course with wide appeal to be offered in French and promoted widely. Evaluate the results and either abandon the idea or add a second course.	Chair in consultation with Associate Vice-President Academic and Francophone Affairs	December 2016
	Consider incorporating a practicum or practical capstone project into the fourth year.	Chair	December 2016
	Consider renumbering the techniques courses so that the current MUSC 2526, 2527, 2546, 4526, 3536, 3537, and 3526 are all at the same year level. Third year would be most	Chair	December 2016

	appropriate and these courses could appear in the course bank for music minors.		
4. Support school leadership	Provide training in the administration of budgets and development of curriculum within the Laurentian system.	Dean of Arts	June 2016
5. Improve Faculty Complement	Hire a fourth full-time faculty member with an implicit, and perhaps explicit, role in attracting new students to the music program (Statistics from the past several years should be collected to determine the ratio of classical to jazz applicants. The outcome may help determine the teaching expertise of a new hire.)	Chair / Dean / Vice-President Academic and Provost with Budget Committee	June 2016
6. Upgrade Facilities	Affix external signage to the School of Education Building that identifies it as the home of the Department of Music.	Dean of Arts	June 2016
	Improve internal directional signage in the School of Education Building so that visitors not familiar with the building can find the Department of Music easily.	Dean of Arts	June 2016
	Designate an office specifically for the use of sessional faculty. This office should comfortably accommodate at least one sessional instructor and a couple of students and should have secure storage lockers	Dean of Arts	June 2016

	Install reversible sound baffles to the classroom (012) to create a flexible acoustic environment. Curtains along the walls could also work but they would need to be durable and installed with institutional wear and tear in mind.	Dean of Arts	June 2016
	Assign another room to the Department of Music, so that there is a room primarily designed for and dedicated to rehearsing and another room primarily designed for and dedicated to classroom teaching. The classroom should have chairs and tables so that students can spread scores, laptops and anything else they might need in front of them. Flip-top desks are inappropriate for classes in music that involve score-study.	Dean of Arts	June 2016
7. Improve Marketing and Recruitment	Marketing Office should assign an individual to partner with the Department to develop a marketing plan and promotional materials	Chair in consultation with Marketing Office	Ongoing
	Ensure that the online calendar and any marketing material explain in a few sentences the target audience for each music program	Chair in consultation with Registrar / Marketing Office	Ongoing
	Upload student and faculty performances to YouTube to promote the Department of Music	Chair or designate	Ongoing
	Establish an informal “gig office” that would match	Chair	October 2015

	people requiring music at events with students and faculty who would be interested in performing.		
	Develop a Recruitment Plan that includes realistic goals and means to achieve them. Such a plan must include a strict timeline of when steps will be taken and by whom.	Chair in consultation with university Recruitment officials	June 2016
	Distribute a questionnaire to students who audition successfully at Laurentian but choose to go elsewhere.	Chair	March 2016 and ongoing
	Plan visits to high schools strategically so that potential students will be enthused and inspired, not only by what they hear and see, but by what they do and learn.	Chair	March 2016 and ongoing
8. Enhance Library Support	The Department of Music must partner with the library to ensure that at least some student and faculty performances are archived annually.	Chair with Music Librarian	Ongoing
	Write a music-specific Collection Development Policy	Music Librarian in consultation with Department	June 2016
8. Fundraise	Cooperate with the Development office to identify and cultivate key donor prospects. Money not available within the university could be used for 1) upgrades to faculty offices 2) soundproofing practice rooms and 3) setting up a small performance facility	Chair and Chief Advancement Officer	September 2015
9. Hold Annual Faculty Retreat	Secure services of a professional facilitator,	Chair and Dean of Arts	March 2016

	ideally with experience in post-secondary music teaching and learning and in the retreat develop and revise continually a long-term Strategic Plan that extends beyond the chair's term		
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The Dean of the Faculty shall be responsible for monitoring the implementation plan. The details of progress made shall be presented in the Dean's Annual Report and filed with the Vice-President Academic and Provost. The executive Summary and the monitoring reports will be posted on Laurentian University's web site.

CONCLUSION

The music program is approved to continue and it will be reviewed in 2022